

A

# Catalogue

OF

ALL THE ORIGINAL FINISHED AND UNFINISHED

*Paintings, Drawings & Sketches*

Of that great Genius and distinguished Artist,

JAMES BARRY, ESQ. R. A.

DECEASED:

Including his grand and justly celebrated chef d'Œuvre,

*Pandora receiving her Presents from the Gods;*

The VENUS ANADYOMENE;

A PORTRAIT (the Head only) of SAMUEL JOHNSON,

A STRIKING LIKENESS;

And other capital Works which have been long withheld from the Sight of the Public, to whom this Exhibition and Sale, it is presumed, will afford an Opportunity of properly appreciating an Artist, whose Mind and Talents have reflected high Honour on the

BRITISH SCHOOL:

ALSO

HIS PRINTS AND CASTS;

*The COPPER PLATES from the celebrated Pictures at the Adelphi;*

AND

*LIBRARY OF BOOKS,*

Consisting chiefly of valuable Works relating to the History and Practice of his Art.

WHICH

WILL BE SOLD BY AUCTION

By Mr. Christie,

*At his Great Room, Pall Mall,*

On FRIDAY, APRIL 10, 1807, and following Day,  
AT TWELVE O'CLOCK.

*Butchongale*

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*CONDITIONS OF SALE.*

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- I. **T**HE highest Bidder to be the Buyer; and if any Dispute arise between two or more Bidders, the Lot so disputed shall be immediately put up again and re-fold.
- II. No Person to advance less than 1s. Above Five Pounds 2s. 6d. and so in Proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased, to be immediately put up again and re-fold.
- IV. The Lots to be taken away with all Faults, at the Buyer's Expence, within One Day after the Sale.
- V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; all Lots uncleared within the Time aforesaid, shall be re-fold by public or private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at this Sale.
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24 Apr.	Reeble on Roche & Taylor	"	8
	Dunham on Hammersley	9.	4
	Osbaldeston on Hoarey	14	
	Atley on Ransoms	7.	6.
	Clarke on Marsh	13.	14.
	Manson on Priscotty	35.	10.
	BofE	2	10, 20
		2	5, 10
		2	2, 4
			34

Paliers bill Dated Apr<sup>l</sup> 12<sup>th</sup> 128. 8. 6  
 at 2 months 42. 15. 6

30 Apr <sup>l</sup>	BofE	1	30	
		1	10	
		3	1	3
	fresh			4. 4
				47. 4



A  
CATALOGUE  
OF  
THE DRAWINGS, SKETCHES,  
*Finished and Unfinished PICTURES,*  
OF  
JAMES BARRY, Esq.

LATE  
PROFESSOR OF PAINTING IN THE ROYAL ACADEMY ; AND MEMBER  
OF THE CLEMENTINE ACADEMY AT BOLOGNA :

IN WHICH INSTITUTE

Among the rarest exemplars of the best Schools, is deposited this great Painter's celebrated Picture of Philoctetes ; considerably larger than life : The Hero is seen suffering on the Isle of Lemnos, under the persecution of the Atridæ. The subject is from Sophocles ; and was painted by Parrhasius, a Greek of Ephesus—vide the elder Pliny :

— — — — “ Here for ten years  
Have I remain'd, whilst misery and famine  
Keep fresh my wounds ; and double my misfortune.  
This have the Atridæ, and Ulysses done,  
And may the Gods, with equal woe, repay them.”

FRANKLIN'S SOPH.

This production of Epic Art, matured by extensive knowledge, and by cultured Genius raised the British Character among foreigners : and having gained the applause of the present ; it will descend with increasing admiration to future ages ! The Philoctetes of BARRY, was engraved at Bologna by an Italian ; soon after the Picture was finished ; and impressions from the Plate were dispersed over every part of the Continent. It is here to be noted, that several Studies made in Italy by BARRY, for this Performance, will be found in the Collection now offered to Sale ; also a Plate and Prints, engraved by the Author, a few years after his return.

## DRAWINGS.

- 1 TWO Drawings of the Lotus, tinted, by Daniel, and 5 more
- 2 Forty Sketches, Barry
- 3 Ninety-nine Academical and various
- 4 Forty Studies, ditto
- 5 Forty Ditto
- 6 Twenty-one Ditto
- 7 Study for the Subject of Medea and 19 various
- 8 Thirty-two Historical, and various
- 9 Nineteen Ditto
- 10 A Parcel of Drawing Books and Subjects from the Antique, from  
Caylus and Le Clerc, &c. by Barry
- 11 Nine Academy Figures
- 12 Orthography of Stone Henge, &c.
- 13 Twelve Academy Figures
- 14 Ten Ditto
- 15 Six Ditto
- 16 Eight Ditto
- 17 Ten Ditto
- 18 Eight Ditto
- 19 Eight Ditto
- 20 One remarkably fine and three other ditto.
- 21 Fourteen Ditto.
- 22 Fourteen Ditto.
- 23 Twenty Ditto.
- 24 Fourteen Ditto.
- 25 Eight Ditto.
- 26 Eleven Ditto.
- 27 Five Ditto.
- 28 Six from M. Angelo, &c.

23-12. 6

1		5	X	Noville	X
2		12	X	J Clarke Jr	X
3	1	9	X	Woodburn	X
4		17	X	do	X
5		19	X	Neal	X
6		11	X	Douce	X
7		11	X	Barly	X
8		16	X	J Clarke	X
9		16	X	Clover	X
10	1	11	X	Dr Jackson	X
11	1	1	X	Delwylde	X
12		7	X	Neal	X
13	1	1	X	Delwylde	X
14	1	2	X	Rev Anderson	X
15		16	X	Neal	X
16		16	X	Cope	X
17		12	X	Dyer	X
18		11	X	Mills	X
19		12	X	do	X
20	1	2	X	do	X
21		15	X	Howroe	X
22		11	X	Frederick	X
23		18	X	Roberts	X
24		13	X	Dyer	X
25		16	X	Delwylde	X
26		16	X	Nelson	X
27	1		X	Payne	X
28	2	5	X	Prosser	X

29 2 10  
 30 1 9  
 31 2 2  
 32 14  
 33 2 13  
 34 1 4  
 35 6  
 36 3 3  
 37 1 2  
 38 2 12 6

39 3  
 40 1 13

41 3 5  
 42 8 12  
 43 2 14  
 44 2 15  
 45 2 2  
 46 5 5  
 47 4 4

48 2 9  
 49 2 10

50 5 15 6  
 51 4 13  
 52 2 13  
 53 3 4  
 54 4 6  
 55 3 13 6

\* 55 3 3

Moslimes  
 Flowers  
 Moslimes  
 Roberts  
 Payne  
 Dr Clarke  
 Do  
 Woodburn  
 Whitford  
 Barnett

Woodburn  
 Barnett

Atley  
 Edgar  
 Nevile  
 Weller  
 Barnett  
 Baker  
 Warren

Woodburn  
 Atley

Edgar  
 Darnham  
 Edgar  
 Collesons  
 Darnham  
 Mells

Fresham

4. Longley

3. 4.



- 29 Six from Raphael.
- 30 Ten Academical.
- 31 Three from M. Angelo, &c.
- 32 Nine Academical.
- 33 Five Sketches in Oil.
- 34 Seven Ditto.
- 35 Five Ditto, Chiron and Achilles, Medea, &c.
- 36 Sketch of the Venus Anadyomene and 2 others in Oil.
- 37 Three Oil Sketches, and 3 Sketches to illustrate the Theory of Colours
- 38 Finished Outline of the Venus, Ditto of Adam and Eve, Ditto  
Stratonice, Death of Milo and 10 others.
- 39 One from Parmegiano, Chiron and Achilles, 2 Barchinalian,  
Ganymede and Jupiter, and 4 from the Townley Marbles.
- 40 Philoctetes, a finished Drawing in Indian Ink, and three different  
Sketches of ditto.
- 41 Nine Sketches for the Pictures in the Adelphi.
- 42 Six for ditto.
- 43 Eleven for ditto.
- 44 Seven from Milton, the Adelphi Pictures, &c.
- 45 Eight ditto.
- 46 Six from ditto.
- 47 A finished Drawing of a Marine Venus, in Bistre, a finished  
outline of the Pandora, and two others of ditto.
- 48 Six; a finished outline of the Venus, one from Baroccio; a Study,  
death of Nessus, and three Historical.
- 49 Mercury uniting Pandora and Epimetheus, finished outline of the  
Pandora, and two others.
- 50 The Athenian Youth Polemore, formed by hearing Xenocrates,  
a Drawing in Bistre, and a blacklead Sketch of the Pandora.
- 51 Four Historical.
- 52 Seven ditto and various.
- 53 Five; Christ before Pilate &c. very fine.
- 54 Five from Milton.
- 55 Six; David with the Head of Goliah, and five others.

\* 55 *A Sketch in Oil*  
89. 9. 6



56	2	12	6	Dr Fryer	X
57	4	4		Warren	X
58	5	10		do	X
59		12		Woodburn	X
60		5		Bale	X
61		5		Dr Clarke	X
62		14		Nollekens	X
63	1	11	6	Atley	X
64		12		Edgar	X
65		14		Penny	X
66	2	4		Woodburn	X
67	2	5		Robertson	X
68	4	8		Baker	X
69	1	5		Barnet	X
70		7	6	Dance	X
71	9	9		Isted	X
72	1	9		Wilson	X
73	2			Singer	X
74	1	3		Warren	X
75		9		Nashby	X
76	2	12	6	Curby	X 1.1
77	1	1		Woodburn	X
* 77	1	1		Warren	X

78	1	1	Robertson	✓
79	1	16	Taylor	✓
80		17	Oliver	✓
81	1	1	Varley	✓
82		16	Payne	✓
83		9	Robertson	✓
84		10	Wooden	✓
85	1	18	Pimpy	✓
86	1	1	Taylor	✓
87		10 6	Blugo	✓
88		9	Pimpy	✓
89	1	1	Rattley	✓
90		17	Oliver	✓
91	2	12 6	Harwood	✓
92	1	1	Flarkings	✓
93	1	15	do	✓
94	1	2	Cooper	✓
95	2	7	Trerham	✓

96	1	1	Pargal	✓
97	13	2 6	Kolliken	✓
*97	1	11 6	Showers	✓

- ( 7 )  
*Madshopley*
- 78 A Study of a Portrait for the Adelphi Picture.
- 79 An early Picture, in imitation of an old Master.
- 80 A Copy of the Virgin and Child, after Titian, painted on a sized Ground.
- 81 Eve and her Creation, contemplating on her Form reflected in the Water, a sketch from Milton.
- 82 A Sketch, the first idea of Cupid, Mercury and the Lyre.
- 83 A Portrait. *Commoner or Hooper*
- 84 A Ditto. *Arthur Young*
- 85 J. Romano—a Fragment of a Picture, painted on wood. *L. SA*
- 86 A Portrait, Style of Rembrandt.
- 87 A Portrait. *Joshua Steel*
- 88 A Ditto ~~of the late Dr. Armstrong, M. D.~~
- 89 A Portrait of his Grace the present Duke of Northumberland when Earl Percy.
- 90 A Portrait.
- 91 His Grace the late Duke of Northumberland.
- 92 The late Lord Romney
- 93 His Grace the late Duke of Richmond
- 94 The late Sir George Saville, unfinished—in the back-ground is introduced a Basso Relievo of Attic Conception, highly indicative of that illustrious Commoner.
- 95 A Study from L. da Vinci, by the late John Mortimer, from the original Cartoons: these were purchased by the late Mr. Udney, of the Family of the Marquis Casini, by whom they were brought to England, where they did not find a Purchaser, but were sold to the Empress Catharine, and transported to St. Petersburg; this circumstance will be more fully explained by reference to Mr. Barry's Letter to the Dilletante Society.
- 96 A Portrait.
- 97 Cupid instructing Mercury to string the Lyre from his Bow.

\*97 St. Sebastian

36. 10 ~

- 98 Mr. Barry's Portrait sitting at the Base of the Statue of Hercules,  
who is crushing Envy, holding the Picture of the Cyclops,  
a subject painted by Timanthes.
- 99 A Female Portrait, style of Rembrandt.
- 100 A fine Copy from the Tobit and the Angel by Titian, in the  
 Borghese Palace, at Rome.
- 101 A Study from the Transfiguration, whilst at Rome.
- 102 Portrait of the late Dr. Samuel Johnson, unfinished
- 103 A Study from Titian, St. John, late in the Rospigliosi Palace, at  
 Rome.
- 104 The Combat of St. George with the Dragon, a grand Landscape,  
 and Buildings in the Distance : treated with genuine Classic  
 Taste.
- 105 An Ecce Homo.
- 106 A Study Portrait.
- 107 An Allegory by Rubens.
- 108 A Study from Titian, in the Borghese Palace, Venus, Cupid, &c.
- 109 The Dutchess of Devonshire, as introduced in the Adelphi  
 Picture.
- 110 His Royal Highness the Prince of Wales, in the Character of  
 St. George.
- 111 Her Grace the Dutchess of Rutland.
- 112 A Study from Titian, and the Holy Family in the Borghese  
 Palace.
- 113 King Lear, Cordelia, Kent and Edgar, &c. from Shakespear.
- 114 Venus weeping over the Dead Body of Adonis, with a fine  
 Landscape background.
- 115 Portraits, of Mrs. Montague, and others, Studies for part of the  
 Series in the Society's Room, Adelphi.
- 116 Medea meditating Revenge against Jason by the Murder of his  
 Children; a Subject painted by Timomachus, and considered  
 one of the finest productions of Grecian Art, mentioned in  
 Pliny's History.

139. 5. 6

Sold 126. 13. 6  
 B. A. m. 12. 12.

Vol m	98	12	12	Duckley	X
	99	1	15	Robertson	X
	100	1	18	Dr Fryer	X
	101	1	11 8	Robertson	X
	102	31	10	Manson	X
	103	3	13 6	Gardner	X
	104	4	16	Whitford	X
	105	4	8	Flaming	15.1
	106		14	Dr Fryer	1.1
	107	2	15	Barnet	X
	108	4		Dr Fryer	X
	109	1	5	Fresham	X
	110	26	5	Penrose	X
	111	1	1	Lumley	X
	112	2		Dr Fryer	X
	113	21		Penrose	X
	114	11	6	Conran	X
	115	2	15	Harling	X
	116	4	6	Payne	X

117	7	17	6	Wakefield	✓
118	14	14		Dr. Fryer	✓
119	105			Warren	✓

120	115	10		Penrose	✓
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- 117 A Study from the Picture of St. Jerome at Parma, by Coreggio.  
 118 Dido and Æneas, from Virgil. The first Picture Barry painted at Rome, and the only Landscape; (which he quitting in pursuit of nobler game,) it was flung by, unfinished.  
 119 TEMPTATION of ADAM, by EVE.

" Thus Eve with count'nance blith her story told,  
 But in her cheek distemper flushing glow'd—  
 On the other side, Adam soon as he heard  
 The fatal trespass done by Eve, amaz'd,  
 Astonied stood and blank; while horror chill  
 Ran through his veins, and all his joints relax'd:

— — — — —  
 On my experience, Adam, freely taste,  
 And fear of death deliver to the winds."

" After long choosing, and beginning late," BARRY, prepared for the undertaking by sedulous studies after the Greek marbles, the great labours in the Vatican, and in the best repositories of the Arts, at Rome, settled the doubts long fluctuating in his active mind, whether to select his subject from Homer, or from Milton: 'twas decided in favour of the latter! and the temptation of Adam by Eve was committed to the canvas; from whence, it issued with a purity of form, combined with Attic perception, that gained universal eclat among the cognoscenti of all nations (where the fame of Paradise Lost had attracted no less attention, than the Iliad); but it was particularly spoken of by the French; undoubtedly at that time (with a very few exceptions) the best artists at Rome, who were fast regenerating, from fluttering, and frothy compositions; or what is still more base, insipid mediocrity of design, which they had been accidentally thrown into from the nature of their debilitating Establishment, and the frivolous usages of a voluptuous city. From Rome this picture was consigned to the care of the late Edmund Burke, for exhibition in this Metropolis, where it obtained the highest encomiums from the first of our British artists, and of all intelligent judges in works of Virtue: it not only met admirers, but competitors for purchase: But it was set aside, with others, merely from the singularity of this unique Artist.

120 VENUS ANADYOMENE. *Al.*

This production from the celebrated pencil of Barry, was painted upon his return from Italy, and exhibited publicly as soon as it came from his easel. It claimed, and met with decided approbation! In this Picture, the Candid, and the Judicious, i.e. combined, Attic fire, with the most chaste and captivating contour of bewitching forms: this subject had been treated by Apelles, the merit of whose performance may be estimated by the following Epigram:

" Si nunquam Venerem Cois pinxisset Apelles,  
 Merita sub æquoreis illa lateret aquis."

This Picture was placed by Augustus in the Temple dedicated to his Father, which was also named the Anadyomene, from the fine work of Art it contained.

*243. 1. 6*

## 121 JUPITER beguiled by JUNO.

" To Ida's top successful Juno flies,  
Great Jove surveys her, with desiring eyes."

This truly sublime and classic representation from the great Iliad, carries with it a moral Lesson of the highest importance; the poetry of Homer is finely embodied by Painting; and while the figures from their magnitude possess all the sublimity of the feast of the Gods in the Ghigi Palace, (are treated with considerably more learning) and comprised within a size adapted to the space of a common Apartment.

" In omnibus ejus operibus intelligitur plus semper quam pingitur; et cum ars summa sit, ingenium tamen ultra artem est."

122

~~122~~ PANDORA, or the HEATHEN EVE. *See.*

The last production of the great, and of the extraordinary

BARRY,

was carried on, under every circumstance of discouragement; and the Artist was borne out in the undertaking, solely by the perseverance and fortitude of his Enlarged and Independent Mind: what would have subdued most other men, raised and invigorated the exertions of BARRY to a pitch of knowledge in the Art, he loved, seldom attained, and never exceeded.

" Non vidit Phidias Iovem, fecit tamen, velut tonantem; nec stetit ante oculos ejus Minerva, dignus tamen illa arte animus, et concepit Deos et exhibuit."

Senec. Rhet. lib. 20.

Of the Pandora, the Author gives the following narration.

" While I was studying the Greek Statues at Rome, and comparing them with the Gods and Goddesses of Rafaele at the Ghigi, I felt myself impelled to try how far my own skill and strength would carry me in a parallel subject with this of Rafaele: the advantages of living in the 18th century, after so much intervening, and very essential criticism, and Greek illumination in the articles of beauty, character, sublimity, &c. these essential advantages appearing to me, if not a sufficient counterpoise, yet at least a considerable accession of weight in the light scale of a Tramontane, and a modern: emboldened by this, I sat down, with great avidity to a subject from Hesiod, which is more interesting, and fuller of action than that of Rafaele's from Apuleius."

It is Pandora or the Heathen Eve, who having been brought by Venus into the assembly of the Gods, is emblematically seated; while she is attiring by Cupid, and the Graces: the former is demanding from his mother, the powerful Cestus; Minerva is discoursing of the domestic duties of a wife, with a shuttle in her right hand, and in her left a Tapestry robe, with the story of Jove fulminating the Titans, or the punishment of pride and arrogance, likely too soon to become apparent in the descendants of poor Pandora. Vulcan is reposing from his labour, surveying the beauteous mortal: the hammer in the hands of Vulcan; the fire, egg, water, tadpole, frog, serpent, &c. near him, are Allegories allusive of the general design. Mercury is putting on his Talaria, to carry her down to Epimetheus the destined Husband; the Loves and Horæ are scattering flowers; Hebe carrying round Nectar on the occasion—Jupiter, Juno, Neptune, and Pluto form

267. 15

Sold = 26. 5.  
Bought = 241. 10

121 28 5

Penrou

x

Lot m 122 241. 10.

230

Quordan

x



the principal group—behind Juno, are seated Cybele, Ceres, and Diana ; two of the *Parcae* in a Cave of clouds behind Jupiter, are employed upon her destiny, whilst the other is coming forth with the well-known Casket, which contains her portion, &c. near (lies sleeping) Cerberus. On the opposite side of the Picture, Apollo is singing the Hymeneal ! upon his right are the Muses Urania, Euterpe, Clio ; on the left of Apollo, in the middle ground, Bacchus, Pan, Mars, and Venus (intriguing, though the Goddess is somewhat pouting with jealousy). Between Minerva and Pandora stands Hymen. In the back ground upon the left, the Couriers of the Sun and other Muses, are preceded by Aurora, whose “ rosy morn” throws ruddy gleams throughout the various groups, that compose the majestic Synod of Olympus, and close the interesting Scenery of the Epic Drama.

Except the mere mention which Pausanias makes of a *Basso Relievo* carved by Phidias upon a Pedestal of Minerva at Athens, this is altogether a virgin subject, and perhaps one of the finest remaining of the Ancients ; as I had this subject much at heart, and the whole of my studies, whilst I was abroad, were one continued preparation to the painting of it, (which might indeed well satisfy me, as it included the whole of the Art,) it was with great mortification I found myself necessitated to decline two very flattering offers, which were made for the painting of it, one by his Grace the Duke of Richmond, the other by Mr. Lock, but it was impossible for me to comply, as I was thoroughly persuaded that this subject, would, from the very nature of it, lose much of the grandeur of its effect, by being reduced to too narrow limits”.

The following observations of a French Critic of celebrity, who has written much upon the Art, are suited to most ages of civilization, and are therefore humbly submitted.

“ New performances are approved of at first by Judges of a very different character ; by men of the same Profession, and the Public ; they would soon be rated at their just value, were the Public as capable of defending and maintaining their sentiment, as they know how to espouse the right party : but their judgment is easily perplexed by persons who make a profession of the Art. Now these Persons are frequently subject to make a false report of things : for reasons which we shall give hereafter.—They therefore throw such a mist over the truth, that the Public continue frequently for some time in a state of uncertainty or Error ! though such Artists cannot impose on others, so as to make them believe that those excellent things are but indifferent with respect to others ; the Error into which they throw the Public by this means with respect to a new Performance, is a long while in removing. Till the work becomes more generally known the prejudice which the decision of such Artist has caused in the world, balances the sentiments of judicious and disinterested Persons ; especially if it be from the hands of an Author, whose reputation (from habits natural to the studious) is not yet established. Boileau’s prediction in favour of Racine’s Tragedies, is fully accomplished ! an Impartial Posterity has declared itself in their favour !—the same may be said of Painters. Not one of them would have attained, after his Death, to the degree of Distinction due to his Merit, were his Fate to be always in the Power of other Painters ; but by good fortune, his rivals are masters of his reputation

but for a short time: for the Public take the cause by degrees into their own hands, and after an impartial inquiry render every one justice, according to his merit.—If great Artists are so sensible of jealousy, what must we think of indifferent ones!

Crit. Reflec. Ch. 21, 23, 24, and 27.

### PLAISTER CASTS.

- 123 Twelve Heads, Cardinal Borgia's Torso, 1 other, a Horse's Head, and sundries.
- 124 A quantity of large Casts of Arms and Legs.
- 125 Ditto, small, and feet.
- 126 Six Busts.
- 127 Twenty-one Masks.
- 128 Bust of the Hermaphrodite Bacchus, a Roman half figure and one other.
- 129 Mask of the Medusa, a pair of cumbent figures, Bust of Locke, and Companion.
- 130 Torso of the Laocoön, and 2 other parts of Torsos.
- 131 Two Female Torsos, 1 Male Ditto and 2 smaller.
- 132 A fine Cast of Mr. Townley's Minerva.
- 133 A Ditto of the Torso of M. Angelo.
- 134 A parcel of damaged Casts in a box, and a box containing 2 Swords, iron utensils, and sundries.

### IMPLEMENTS, &c.

- 135 A small Pantagraph in a Case, and various Sulphurs and Moulds.
- 136 A box of Engravers Tools, a set of Etching Tools and three Brass Rulers.
- 137 A rose-wood box with Painters Brushes, Mullers, also a quantity of bottles with Colours in a deal box, glasses for grinding ditto, and a skreen copying glass and frame, the glass broken.
- 138 A wooden layman with joints, ingeniously constructed.
- 139 Three Easels and a Painter's Throne.
- 140 A Copper-plate Printer's Press, with *lignum vite* rollers.
- 141 Two large Strands Canvas & 4 small

F I N I S.

123	1	10	Paul	X
124	1	3	Bone	X
125	1	16	Raddon	X 1/2
126	2	2	DuBlauelle	X
127	2	3	Bone	X
128	2	3	Haywood	X 1/6
129	2		Raddon	X
130	2	2	Bubb	X
131	1	18	Raddon	X
132	5	10	<del>Raddon</del> <i>papirera</i>	X
133	1	17	Hopner	X
134	1	15	Raddon	X
135	1	3	Roberts	X
136	1	2	Rich	X 1/2
137	5	5	Hastings	X
138	5	15	Rattley	X
139	1	11	Stewart	X
140	3	9	<del>Stewart</del> Thompson	X
141	2		Lumby	X

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5	89	9. 6
6	46	14
7	36	14
8	139	5. 6
9	243	1. 6
10	267	15
12	46	4

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L 893. 1.